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ARTHUR HANNA

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# ARTHUR HANNA

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Office of the President  
The Telegraph Hill Dwellers  
P.O. Box 330159  
San Francisco, CA 94133

# BIOGRAPHICAL DATA FORM

HUSBAND (FULL NAME) Arthur Woodrow Hanna  
 BORN (DATE) 1/21/16 PLACE Detroit, Michigan  
 MARR. (DATE) 1/18/41 PLACE San Diego, California  
 DIED (DATE) \_\_\_\_\_ PLACE \_\_\_\_\_

BUR. (DATE) \_\_\_\_\_ PLACE \_\_\_\_\_  
 HUSBAND'S FATHER (NAME) Fredrick W. Hanna DATE & PLACE OF BIRTH 1886 - Canada  
 DATE & PLACE OF DEATH 1975 Detroit, Michigan DATE AND PLACE OF MARRIAGE July 25, 1912 - Detroit  
 HUSBAND'S MOTHER (NAME) Mary (Biever) Hanna DATE & PLACE OF BIRTH 1891 - Chicago, Illinois  
 DATE & PLACE OF DEATH 1977 - Detroit

WIFE (FULL NAME) Helen Julia (De Maria) Hanna  
 BORN (DATE) 1/13/16 PLACE Susanville, California  
 DIED (DATE) \_\_\_\_\_ PLACE \_\_\_\_\_

WIFE'S FATHER (NAME) Dennis De Maria DATE & PLACE OF BIRTH May 9, 1882 Santa Cruz Del Sur - Italy  
 DATE & PLACE OF DEATH March 1973 DATE & PLACE OF MARRIAGE July 1888  
 WIFE'S MOTHER (NAME) Lorenda (Geovanna) De Maria DATE & PLACE OF BIRTH July 1888 DATE & PLACE OF MARRIAGE July 1888  
 DATE & PLACE OF DEATH March 1971

| SEX                    | CHILDREN (FULL NAMES)<br>IN ORDER OF BIRTH | WHEN BORN<br>Mo/Da/Yr. | WHERE BORN<br>TOWN/COUNTY/STATE/COUNTRY | MARRIED<br>DATE & TO WHOM                   | WHEN<br>DIED<br>Mo/Da/Yr. |
|------------------------|--|------------------------|---|---|---------------------------|
| 1. F                   | Kathleen                                   | 3/12/43                | San Francisco                           | Loren Kallenbach<br>(mrs. divorced)<br>1982 |                           |
| 2. M                   | Christopher                                | 10/18/45               | San Francisco                           | Deborah Grant                               |                           |
| 3. M                   | Stephen                                    | 1947                   | San Francisco                           |   | 1992                      |
| 4.                     |  |                        |   |   |                           |
| 5.                     |  |                        |   |   |                           |
| 6.                     |  |                        |   |   |                           |
| HUSBAND'S GRANDPARENTS |  |                        |   |   |                           |
| * (P) Alexander Hanna  |  |                        |   |   |                           |
| Barbara Presley        |  |                        |   |   |                           |
| * (M) Theodore Biever  |  |                        |   |   |                           |
| WIFE'S GRANDPARENTS:   |  |                        |   |   |                           |
| * (P)                  |  |                        |   |   |                           |
| * (M)                  |  |                        |   |   |                           |

\* P = PATERNAL \* M = MATERNAL





Art Hanna, October 2000



PROJECT: TELEGRAPH HILL DWELLERS ORAL HISTORY

NARRATOR: Arthur Woodrow Hanna

INTERVIEW DATE: March 23, 1999

INTERVIEWER: Audrey Tomaselli

TRANSCRIPT DATE: April 8, 1999

TRANSCRIBER: Audrey Tomaselli

[ ]: [Transcriber's Comments]

[Art Hanna, who moved to Telegraph Hill in 1937, is 83 years old at the time of this interview.]

AUDREY TOMASELLI: It's March 23, 1999. We are at the home of Art Hanna, 566 Filbert Street in San Francisco. Let's start right where we are. How long have you been in this home?

ART HANNA: We've been living here since 1957. And before that we lived just around the corner on Greenwich Street #567.

AUDREY: Did you own both homes?



ART: No. We moved in there (Greenwich Street) in 1942. It was a rented flat; the rent was \$25 a month. There were 3 bedrooms, living room, dining room, kitchen, pantry, and a little back porch, a little tiny yard that we shared with two other tenants in the same property.

AUDREY: So, I think from the form you filled out, your kids must have been born in that house.

ART: Yes, we were there from '42 to '57. And it was a pleasant flat, except one year it rained for 17 days and all our books mildewed. And there was only one electric circuit in the house. There were no floor plugs. And so I did what we used to call North Beach floor plugs. You take the electricity out of the switch plate, killed the electricity from the overhead light, and then ran strip wire around with plugs on them. And that was your lighting.

AUDREY: So that was North Beach electricity. This is a really important part of our oral history!

ART: Yes. North Beach Convenience Outlets! [laughter]

AUDREY: That's wonderful. Tell me more about that flat.

ART: Well, it was on a hill, and there was a tiny apartment down below. And our apartment was one flight up and the yard was level with our apartment. There was an ancient San Francisco peach tree in the yard which grew peaches that were similar to lumps of coal; they were dark from the soot of the city. But quite sweet in taste. So there was a duplex out in back; there were two families living there. So



one family had three children and the other had three, so with our three there were quite noisy games out there.

AUDREY: You talk of the soot of the City...was the City dirtier then than it is now?

ART: Well no. Just the exhaust soot and the soot from. . . everybody had a trash burner in their stove. In the morning you could smell the lighting up of yesterday's paper and trash.

AUDREY: So that's different from today.

ART: Yes, but it wasn't that bad. It was there; it accumulated not any faster than it does today.

AUDREY: Where were the trash burners?

ART: Everybody had a trash burner in their stove; it was your heat. There was no heat in that apartment, other than the trash burner. And then I installed a Franklin stove. They did have imitation fireplaces with a gas burner in there. But because it had a flu with a ceramic pipe surrounded with a metal pipe it was safe to use a little wood burning stove.

AUDREY: So that's where you put the Franklin stove. But no central heating.

ART: No central heating. No.



AUDREY: So was the trash burner just for paper?

ART: Well, we used to burn coal in it too, which we bought from Figone Fuel Company, which was where Moose's Restaurant is now.

AUDREY: And they sold buckets of coal?

ART: They sold bags of coal. One hundred pound sacks.

AUDREY: Did they deliver them?

ART: I usually used to carry them home and save . . .

AUDREY: Oh, my God. So where did you store the coal?

ART: Well, we just bought it a sack at a time. And it went into . . . there was a small room off the kitchen where the two tubs were . . . there was room for the tubs and the washing machine and the sack of coal.

AUDREY: Were they bathtubs?

ART: No, these were the old sanitary tubs. They were raised up sink level. They were tubs that were about two feet square...washtubs.

AUDREY: And this trash burner -- that sat on top of your stove?

ART: No, it was a part of the stove. It was about the size of a fire





box in a wood burning stove.

AUDREY: And did they have garbage collection like they do now?

ART: Oh yes. The Scavenger's Protective Association.

AUDREY: That's what it was called?

ART: That's what it was called. And the men who worked in it were shareholders; they bought a share of ownership. And they had those big open trucks. You can see one of them in the Columbus Day Parade. And these men would lay these squares of burlap out, dump the garbage on, pull the four corners together, and up over their shoulder and down the stairs with the garbage. And then dump it into the truck. And then for compacting, they went in there and trod it down. Jumped up and down and compacted the garbage [laugh].

AUDREY: Technological advances! So why did they call it the Scavenger's Protective Association?

ART: I don't know . That was the name of it. I really flipped when I saw that when I first came here. It was one of those delightful San Francisco things. Then the men would come around and collect [the bill] for the garbage once a month.

AUDREY: Do you have any idea what it cost?

ART: Oh, I'm sure it was 35 or 40 cents a week, something like that. It was reasonable. I remember once we were visiting a friend in the



hospital, a cousin of Helen's, actually, who lived over on Lombard Street. She was in the hospital, and leaving were two women in fur coats. My wife said, "Who are they?" "Oh," she [her cousin] said, "they're friends of ours. Their husbands are scavengers." They did very well.

AUDREY: Were they Italian families?

ART: Oh, yes.

AUDREY: So were your children all born in the hospital?

ART: Yes. Kathleen was born at Cal [UCSF] and the two boys were born at St. Mary's. During the War. Kathleen was born during the War. And Chris was born in October; the War ended in September.

AUDREY: And you were in the Merchant Marine during the War?

ART: Yes. I shipped out two different times during the War. When I ran out of deferments being a boat builder. And so I made two trips in '43 of nine weeks each. We took freight down to New Guinea. And I made one trip on that ship as a third cook. And the second trip I was able to get graded up to carpenter. Then I went ashore and worked out at Anderson Cristofani out at Hunters Point building tugs. And then I was called up in May of '45. But I was able to get permission from my Board and go back out to sea. Because I had the training and they needed men. I didn't serve in the Army. I served in the Merchant Marine. So that was in April. We did a five months trip, and I got back in September of '45 after the War had ended.



AUDREY: So, at that point you were using your carpentry skills on the ship. And then when you retired from the Merchant Marine, or after the War, you started your own business?

ART: Yes, it was wonderful. They paid off in cash and I walked away from that ship -- we ended up in Corpus Christi [Texas], that was our port -- and I had fifteen hundred dollars. I'd never had fifteen hundred dollars in my whole life. That was in September of '45. So our rent was \$25. And I managed to find this little spot on Grant Avenue (it was part of the Tivoli Restaurant building there). It was a barber shop, defunct, and I opened my shop in there and it was \$25 a month for that. And Helen could feed us on \$10 a week.

AUDREY: So that fifteen hundred lasted a while.

ART: Well, you see as a boat builder our pay as a journeyman was \$1.20 an hour (it was \$1.34 if you did repair work -- that was a bit more dangerous).

AUDREY: So how did you accumulate so much money in the Merchant Marine?

ART: Well, you see we had a base pay, I think it was \$135 a month as a carpenter, and then as you went further and further out in the war zones you were paid a 100% bonus plus \$5.00 a day. So before you left, of course, you had made arrangements for the shipping company to have an allotment made to your wife. So that was only about maybe \$100 a month.



**Art Hanna in Front of Stockton Street Studio, 1954**

AUDREY: So Helen was here in San Francisco during that time on Greenwich Street. Ok, so you came back and you opened your business on Grant Avenue next door to what is now the Savoy Tivoli Restaurant building?

ART: Yes, I think the address was 1450. I was there for about maybe three month, four months. Then I moved around the corner here to the place on Stockton Street, let's see that was 1837, I think the address was. [sic] [It was later determined that the address was 1706 Stockton Street]. It was a building that a man by the name of Lombardi had built as a winery. It had sixteen foot ceilings in it. And the building fronted on Stockton Street and the back was on Krausgrill Alley. And the building wrapped around, there was frontage on Filbert Street. So he had a garage entrance for shipping, and the whole L-shaped building for his winery. But he started about a year before Prohibition and went on for a few years producing grape juice which people would make their own wine out of. It was legal to a degree. And then he closed down and I don't know . . . It was interesting when I took over the building -- his little office was there in a room he had built which was independent from the rest of the building -- and in it were his books and things; and there were letters from people jokingly saying things like, "Maybe this year you'll make your wine out of grapes." [laughter]

AUDREY: And so when he went out of business during Prohibition the building just stayed empty.

ART: Yes, they never used the building. What they did was to





reduce the size and built storage rooms for their tenants. There were about two flats above and the wraparound here -- the whole building had about six flats.

AUDREY: And is that the building we see now?

ART: Yes. The designer is in there now.

AUDREY: And the focaccia bakery?

ART: No. The bakery is a building that the Lombardi building wraps around. There's the bakery and then the next building was Lombardi's building.

AUDREY: Oh, I see. That's the L-shape.

ART: And next to it was the, is the Brill's office building, which was a macaroni factory then.

AUDREY: And the Maybeck Building?

ART: The Maybeck Building was the Club. That was a center. Two wonderful women -- Alice Griffith and Elizabeth Ashe -- were of wealthy families. And they had that going before the [1906] fire. And then this [the Maybeck] building was built after the fire. Of course, their building had been destroyed. And it was sort of a Hull House. It had a little library; it had a clinic. Helen worked in the clinic as a receptionist.

AUDREY: Could you describe, I'm not sure, Hull House -- was that a



social outreach for underprivileged people?

ART: Well, it helped so many people. It had the clinic. It had a gymnasium, and the mothers held their Friday poker meetings there. A wonderful group of women. And the clinic was very well serviced. They had Dr. Mary Olney who was head of Pediatrics at Cal. And oh, Dr. French and Dr. Oningbaum, the skin man. They did a great service to the neighborhood.

AUDREY: So it wasn't just for the underprivileged, it was really a community center that anybody could go to?

ART: Yes, it was a community center.

AUDREY: And that was in what period, what year?

ART: Well, that was, it started, I think, around the turn of the century.

AUDREY: And then the building was destroyed in the 1906 fire.

ART: Yes, and then Maybeck designed this building and they had it built to meet their needs. They had a stage and theatrical group there.

AUDREY: So these women were community minded women who had money and could afford to...

ART: The women who worked there, they lived there. There were living quarters for them. And the children addressed the women



workers as Miss. They didn't use their [first] names. And it was very fine and it went along until these women died out and were replaced by social workers. And it didn't work as well. They'd give a dance and the kids would be drinking out in the street. They just didn't have the discipline, the self discipline. It had been marvelous, it was friendly, it was an extension of the family there, it wasn't professionalized.

AUDREY: And what was the name of it?

ART: It was the Telegraph Hill Neighborhood House. And so then, after the new regime they decided that they needed a more modern place. They wanted a large gym and so on, so they sold the building. They lawyer Brill bought the building for \$45,000 in the 50s. They built that new building down on Lombard Street there. It goes right through to Chestnut.

AUDREY: Right. And that's the building they're in now? So it's still the same name -- Telegraph Hill Neighborhood Center.

ART: The little library is where the architect is now. A very pleasant little room with a tile floor, small. They had their own books. They built a library, of course, in the new building.

AUDREY: So when Brill bought it for \$45,000 in the 50s, he converted it to offices?

ART: He converted it to offices. Doing much of the work himself -- he and his partner. And then they bought the Macaroni Factory for \$22,000. We must have still had the shop there [at 1706 Stockton],



because we had the shop from '45 until, let's see, about '62.

AUDREY: So you were right next door to the community center and...

ART: Well, almost.

AUDREY: So you were very aware of everything that went on there.

ART: Yes, it was so fine to have Dr. Mary Olney there because she was our pediatrician. And if we had a little problem, she'd say, "Well, just bring him down to the clinic."

AUDREY: So she came one day a week?

ART: I forget what her schedule was. She was head of Pediatrics at Cal. She organized and started the diabetic camp for diabetic children -- the summer camp -- it's still going. Dr. Mary Olney. She lived up into her nineties. Wonderful woman. Single person. Dedicated. Tall, graceful woman with just the patience, it was amazing the calmness and patience. You panic, you remember how you panic when something happens to your children, the panic that would ensue? Oh, she'd calm you down. Just her presence. I can still see her going over the children, giving them their physicals. She never had any problems. No child screamed or yelled in her presence. Wonderful person. Sure great to be reassured, to run across some real people.

AUDREY: Especially when it involves your children. What made you move from Grant Avenue to Stockton Street? Was it that you just didn't have enough space?





ART: Not enough space.

AUDREY: Did you pay rent on Stockton Street?

ART: Oh yes. And I don't remember what the rent was. I remember I was working alone in there and I had a friend who needed storage space and I had enough room for them. They stored their looms; he was a weaver, and they stored their looms and things there for a while. That helped me with the rent. Until in '47 one of my shipmates joined me and we became partners.

AUDREY: And what kind of . . . did you build cabinets?

ART: All kinds of furniture. Do you want to see?

AUDREY: Yeah. So we're looking at your portfolio and I see you have furniture that was custom made.

ART: You could buy the 48-inch one in the store. But if you wanted a 53-inch one you had to have it built, and we'd build it for you.

AUDREY: So you did mostly high end stuff.

ART: Yeah.

AUDREY: How did you learn how to design?

ART: They say a self-taught man has a fool for a teacher, but we



**Showcase Window with the Desk Art Designed  
And built for his daughter**

didn't do too badly. Here's another piece we had in the showroom.

AUDREY: Very contemporary, very modern. This is the forties?

ART: That was '49. The show was "Design in '49." We did a lot of hi-fi in the 50's when it first came out. And every cabinet maker builds his daughter a desk. This is a picture of a showcase window we had on Stockton Street there. We had this little tiny window in which we displayed pieces.

AUDREY: So you did work for people in the neighborhood?

ART: Yes, and then we did work for Simpson Lumber Company. They designed pieces for home craftsmen, and they would sell the plans, and then you would, of course, buy their lumber. That's a very early TV set. In those days there was safety glass on the front of your TV.

AUDREY: And that's your cabinet? You know, it might be useful. . . There's this wonderful technology now . . . you can scan photographs into a computer and some of these might be useful for our archives if you would be willing to let us borrow them.

ART: Oh sure. This is an office at home. This is the back of the closet door and you wheel this desk out. And this was the Redwood Association and the display units we did for them for a traveling exhibit.

AUDREY: So you worked either by yourself or with your partner and



you did all these modern kinds of things. Let's put this on hold for the moment and get back to Telegraph Hill. But I'd like to scan some of the more important ones as a document about what was going on in our neighborhood -- very avant garde stuff for that period.

ART: Oh, there was SO much going on in this neighborhood.

AUDREY: Tell me about that.

ART: Oh, God, Freda Koblick was here doing her acrylic stuff. She was down on, just off Powell on Francisco, that brick building there. One of her very successful pieces was her plate for swinging doors; you remember the swinging doors that went into the kitchen in old houses? Very lovely plate that had some decoration built into the plastic and was layered with decoration. And George Kosmac, the designer, he and his wife lived up on Castle, that little street. And there's one of his designs there, furniture we built [pointing to portfolio]. And he designed some free-standing fireplaces that were built at the sheet metal shop where Yone is now with his beads. Wait, no, it was next door to Yone's on Union Street, up from Grant. Is there still a sheet metal shop there?

AUDREY: I don't think so. No. But Yone's, of course, is still there.

ART: Yeah, well it was next door to Yone's. And they built these free-standing fireplaces. And another simple design was the simple trellis, brass trellis designs for pots.

AUDREY: He worked in metal?



ART: George just designed. I don't know where all the metal work was done. But he did, of course, architecture too. That would be in the 50s and 60s. Who else? Of course, there was Sargent Johnson, the sculptor. Sargent Johnson was right next to the bakery on the corner of Union and Grant. And Johnny Magnani did his ceramics there. And Sargent Johnson had his studio in the back of the ceramics shop. He was African American. He had a show here just recently at the MOMA [Museum of Modern Art].

[Beginning of side B did not record. However, Mr. Hanna was talking about his first apartment in North Beach. His friends, the Bartletts, bought a building on Edith Street for \$4,500 in 1939. He helped them remodel the building and then rented an apartment from them. He is discussing his friends' purchase of the property]:

ART: So they bought the place and they had to come up with \$25 for the deed transfer or something. They had a hell of a time getting \$25 together [laugh]. So they took those apartments and one at time reworked them. And they spent about \$300 on each apartment -- sanding floors, taking old doors (the old panel doors) and putting quarter inch plywood over them, and modernizing the places...picking up Franklin Stoves for \$10 or \$12 and putting them on a brick foundation. (As I say, the old gas plate, the old heating units that they did have in there had these patent flues in there so that they were safe for a small stove.)





AUDREY: Did the Franklin Stove have more heat than the gas units?

ART: Well, they were more romantic.

AUDREY: More romantic, aha.

ART: [Laugh] and the gas used to smell.

AUDREY: And this was in the late '30s?

ART: Yes that was '39 when they bought. It took them a year or so to remodel, and I helped work on them. And finally took one of the apartments...and that was \$25 a month. There was a nice little weekly ritual; you'd take your little bag of laundry and put in out on the porch and this company would come by and do your laundry and bring it back for \$1.67 or something. You didn't have to go to the damn laundromat. So it was a lot of fun, and in that place there were, let's see, George Post. Did you ever hear of George Post? He died here just recently, a watercolorist. And he had his living and studio space in . . . they made a ninth apartment, the low side. And living there were, oh, psychiatric social workers (two), a ceramist, and a lawyer -- Sugarman; he was a lawyer for Schenley Distillery, I think it was. And, of course, Ann and Lincoln [Bartlett] had their place there. At Edith Street there were quite a few artists along there. There was Peggy Fry. She had worked for years at, I think it was, the Pasadena Theater. She did speech [coaching] for actors. Mrs. Bartlett did some volunteer work for the Children's Protective Association -- [a private organization that helped abused children.]



AUDREY: What did Mr. Bartlett do?

ART: He worked at D. N. and E. Walters; they were a wholesale drapery -- they did draperies and fabrics.

AUDREY: And they borrowed \$4,500 from Mrs. Mack to buy their property on Edith Street?

ART: You know, [the present owners] recently remodeled; they spent about \$1,000,000 on that. The Bartletts kept that place for a long time. Later they let a bank take care of it, which seemed to me a good idea because if the water heater went out the people didn't want to bother the bank. They'd put their own water heater in and that way the bank wouldn't raise the rent.

AUDREY: Is it [the house] still in the family?

ART: No, they sold it. Right on the corner there of Edith and Grant was a little grocery store. And their name was Di Basilio...husband and wife...very tiny store. But they would cash your check and they would extend credit and they would keep messages for the neighborhood. And if somebody didn't show up and they found out they were home sick with a cold, they would heat up a can of soup and take it up to them...a little community service. There was that one there, and then there was one on the corner of Greenwich and Grant -- Mike's store...where that art studio is now. Mike's Grocery Store. And then on the opposite corner...I forget what was in there.

AUDREY: Was there ever a baker on Greenwich Street?



ART: I don't think so. There was a bakery up Union Street; I remember they had a huge bread dough trough...it was a beautiful two and a half inch beautiful sugar pine. So I salvaged that [when the bakery closed] and made a couple of tables out of it. Then on the other corner of Grant and Greenwich an Episcopalian minister started a little Bread and Wine mission there. Wonderful people. They had little sessions, they'd lend people their books, which they never would return, of course [laugh]. And they would feed people there...they called it the Bread and Wine Mission. They had a little Episcopalian Mission! That went on for a few years. It was another gathering place for artists. And McCesney, that was another artist. He lived up on Union and Kearny. He was a painter. Well, and one fellow had a little gallery. He was a draftsman. And he opened this gallery to have a place to work. And the rent was low, it was about as much as he paid for his income tax. So he got a free studio. That was quite the thing...it was to try to beat the game and get yourself a place to work and perhaps even live there too. So many of those stores on Grant Avenue had living quarters behind them.

AUDREY: Was it legal?

ART: Yeah.

AUDREY: What other stores do you remember being on Grant that we don't have now, other than Figoni's?

ART: Well, there was a wonderful old couple that had a store there. Ferrari's. They lived behind the store. They had very little in the way



of groceries...it was sort of a meeting place for their friends. And she would sit just inside the store, maybe out in the street. He used to like to walk the neighborhood [laugh]. And they were just a dear old couple. That would be on Grant just beyond Figoni's between Green and Vallejo. Let's see, you come along the block, you start where the coffee house is, Trieste. That was a paint store where Trieste is. And diagonally across the street where the hardware is [now], that was a furniture store there. They occupied two stores, I think. And where the St. Francis Rectory is, that was stores. That Rectory is fairly recent. And then the next store after the furniture store, there was a little book store; of course he had living quarters behind. Oh, there was Vinnie's refrigeration. He did commercial refrigeration, stores, and servicing. And then, let's see, there was a bar that used to serve lunch, very nice. And all the store owners around used to convene there for lunch. There were bottles of wine and mineral water, and no menu. Only open for lunch. But, of course, the bar kept going. And then, next to Figoni, coming this way, was Miss Smith's Tea Room. This lesbian had a bar there and called it Miss Smith's Tea Room.

AUDREY: But it was a bar? Miss Smith's Tea Room. That's wonderful. So was it a gay bar?

ART: Yeah. And then across the street there was the Panama Pacific Macaroni Factory [other narrators have called it the Panama Canal Ravioli Factory]. And then on the corner was the Bagel Shop, which was a gathering place of hippies.

AUDREY: In what year?





ART: In the 50s.

AUDREY: So we're now on the corner of Green and Grant. Is that where the video store is now?

ART: Yeah.

AUDREY: How long has the Grant and Green bar been there?

ART: I think that has always been a bar. So many of the North Beach bars, like the Bohemian Cigar Store, in the front they had a little open section which was a cigar store and they sold some papers. Of course, they sold the Italian paper -- L'Italia. The Italian paper was where that bank is now on the corner of Green and Columbus. That was the Italian paper. And the printing was there. And of course, in front of that was quite a gathering place for paesanos. In the 50s, Art Carpenter, a wonderful cabinetmaker, he did the altar pieces for the Old St. Mary's. You know when the church changed, they did a lot of new altar work. Art Carpenter, he did a lot of bowl turning. And, of course, the old Tivoli Restaurant, that was quite something.

AUDREY: When did the Tivoli open?

ART: That was going in the 20s, I guess.

AUDREY: And you had your [first] shop right next door? So that [the Tivoli] has been a restaurant all this time?

ART: Oh, yes. The Tivoli. They had a bocce ball court there [in the



back]. And they had a bocce ball court there in the Old Spaghetti Factory [on Green Street -- now the Bocce Cafe]. That actually was a spaghetti factory. They had a big fire and then they quit. And then Freddie Kuh took that over. He was a character. He had a concert hall in here. He called it the N.R.A. Room. [Laugh] He had the damndest collection of chairs in there. And that's where Pippin used to do his operas. Did you ever hear of him? Donald Pippin? He sets up the piano and explains the opera. And he has four or five singers who do the vocal part. He did that in the Old Spaghetti Factory.

AUDREY: How has the Tivoli changed?

ART: Well, Freddie Kuh took it over and redecorated it. They had a different menu. He got that going and then he started the Spaghetti Factory. That had a bar and restaurant. You went down an alleyway there. He also had another unit there where they did Flamenco dancing. This was a little later in the 60s or 70s.

AUDREY: Back in the 40s, before Freddie took it over, was that more of a family restaurant?

ART: It was a family run restaurant. I think the name was Finocchio. His wife's family, I think, owned the Finocchio's -- that gay entertainment place there on Broadway. Have you ever seen that show? It's a complete tourist thing now. He was related to the owners of that. [Finocchio's has since closed.]

AUDREY: Was it always a gay show?



ART: Yeah, it was going back in the 50s. I took [laugh] my aunt and uncle there; they got such a kick out of it. He said, "They're shims -- she, him" [laugh].

END OF TAPE ONE

AUDREY: I just want to review some things that we talked about in the last session to make sure we haven't missed anything. I'm trying to get the sequence of your time here in North Beach. You mentioned that your first apartment [before getting married] was on Edith Street. And that was '39, correct?

ART: Yeah, 1939. The Fall of '39.

AUDREY: And that was in the home of the Bartletts?

ART: Yes, we were remodeling and then I got my own apartment. I think it was 72A.

AUDREY: The number of the building was 72A?

ART: I'm not sure. I think so.

AUDREY: And that was the one they bought for \$4,500 in 1939. OK. We also talked about, in those days, there were several businesses here, which provided an employment base for the residents of North



Beach, and you mentioned a mattress factory.

ART: Yes, Simons. There were two mattress companies -- Simons and Simmons. I think this was Simons. And it occupied two blocks down between -- they had a bridge over Stockton Street -- so it was between Grant and Stockton and Powell on Bay Street -- the two blocks there. On the Bay side of the street. They had their own steel plant there. They created steel for I imagine the springs and the angle irons for the bed supports. And the girls did not want to be known as mattress workers. [laugh]. The boys used to tease them.

And then there was the Sunshine Biscuit Company down on Battery, I believe, Battery and about Green. And there were, let's see, about four or five macaroni factories around. There was Celli's over next to the Palace Theater. Genoa Macaroni Factory on Stockton, 1700 block. And on Francisco there was a little larger place, they supplied stores with packaged macaroni. And there was, I can't think of it now...it will come to me perhaps later. And then there were cigar factories here. And some candy manufacturing. I believe they were down around Battery Street on the other side of the hill.

AUDREY: Last time we talked you mentioned that many of the bars had cigar stores in front?

ART: That's right. There was one on the corner of Union and Powell. There was a bar there and in front was an open cigar stand. I believe they had shutters at night to close them in. And there's the Bohemian Cigar Store, which is still running on Union and Columbus. They don't sell cigars anymore. They had a little narrow section about the size of this room with a showcase. They sold newspapers as well.





AUDREY: And that was true of many of the bars around?

ART: Oh yes. there were at least five of those cigar stands in North Beach.

AUDREY: So were people big cigar smokers then?

ART: Well, we called them cigar stands. Of course they sold cigarettes. The Toscani was a small Italian cigar that looked like it was dipped in tar. And almost smelled like that [laugh]. It was a very strong tobacco. Toscani. And we had at least two sausage factories here. And then there was the newspaper -- The Italia -- that was on the corner of Green and Columbus and Stockton. That corner where there's a yellow brick bank. The Italia.

AUDREY: Was it printed in Italian?

ART: Yes. And they had their own printing presses down in the basement and you could see the workers down there. The printers used to wear a hat they made out of newspaper, sort of a squared box from the folded newspaper. To keep the oils and stuff off their hair.

AUDREY: They weren't visible from the street, were they?

ART: Yes, you could look down. You know these elevators or stair passages you see in the sidewalk -- with the iron grates -- those were usually open when they were working down there. I think it was just a one-story building. And then the editorial workers were on the ground



floor. And it was quite a gathering place for paesanos. The men would chatter in the evening on the corner there.

AUDREY: You also mentioned that there was a Fire Department repair shop.

ART: Yes, that was down on Francisco. The trucks has these large bearings and they weren't perfect or were worn, but they would still rotate. They had an outer heavy metal rim and another core inside, which left an inch and a half or two inch hole. And the kids would put these on the end of a two by four and run nails in all around to secure them. And with four of those bearings they could really roll down the hills.

AUDREY: A predecessor of the skateboard! There's a big building on Francisco Street that looks abandoned; it has an "historical building" sign on it.

ART: Yes, that was a malting company. [Bauer-Schweitzer Plant Number One. Plant Number Two was nearby on Stockton and Bay.] The trains, the box cars would come in there and raw grain would be brought in and then they did a malting process in there which then went to the breweries to make the beer. So they did barley and other grains. And there was always a bunch of pigeons around because the conveyers would leak. The [train] sidings are still there. See, we had this State Belt Railroad that serviced the waterfront [as well as] the whole industrial section south of Market there. And the trackage, oh a lot of trackage.



The Emporium had a big warehouse down there on Second Street around Bryant and they had a siding.

AUDREY: And you say the sidings are still there where they made the malt?

ART: Yes, I think the tracks are still there. So they could bring the trains in...they had the transportation right there.

AUDREY: So how did the trains run...along what is now the Embarcadero? From south of Market all the way around to Fisherman's Wharf?

ART: Yes, and serviced the whole waterfront. And they went from the waterfront to the warehouses. Or if it was materials for the factories south of Market, it would go to the factories.

AUDREY: The tracks, then ran up from the waterfront to Francisco Street to the malting plant. I'm just trying to imagine...was it residential then along that...

ART: No, that street was quite industrial -- Francisco. And Bay.

AUDREY: So the face [of the neighborhood] has changed quite a bit then from industrial to residential.

ART: Oh, yes. Also down there at the foot of Columbus was Musto Marble Company. They would get in these huge blocks of stone and they had the machinery to slab that stone. Perhaps you've noticed in



buildings where the patterns will match? Well, you see, they cut those slabs an inch thick and then marked them in sequence so they could match. They could book match them or sequence match them.

AUDREY: I'm getting a picture now of a LOT of industry within just a few blocks of here. And most of the employees were local residents?

ART: Yes.

AUDREY: Did that start to change after the War?

ART: After the War. It remained static during the War and then after the War those properties...housing became so...we needed housing. Some of those replaced were older designed manufacturing buildings and they weren't as efficient. So Simons moved over to Union City, I think, somewhere across the Bay. Into a very efficient air-conditioned building. The air-conditioning didn't work too well [laugh]; a lot of the girls fainted over there. They were angry about the new building and the commuting they had to do.

AUDREY: I can see that after the War the whole character of the neighborhood began to change and become more residential, less industrial. Were there more problems because people didn't have the same jobs or did they just, like the girls from the mattress factory, just commute? What happened? Looking at the whole picture, say in the decade of the 50s?

ART: Well, then the offices increased. They started building office buildings. And the educational system supplied office workers. So





many of those people whose parents had worked in the factories around here, their children went downtown to work. And there was a lot of printing done in this town. We had huge factories. Stecker Truang. Oh, I can't remember [the others]. There even was a company here that printed the phone books. I worked for them for a couple of months. Not in North Beach, over on the other side [of town]. So the children of the workers who worked in those plants went downtown to work.

AUDREY: Which brings me to another subject. You talked about the Salesian Boys' Club and how some of the businessmen put that together to help get what you [termed] ruffians off the streets.

ART: Yes, well like Mel Figoni of Figoni Hardware. He was a great contributor because he believed in that organization because of the way it helped him and his friends. He said, "We couldn't go down and get jobs downtown as office boys. We were ruffians." But at the Salesians, those men who volunteered were businessmen. Just trying to think of the man's name who was there for a long time; he had been in advertising and was able to get the boys employment downtown. He had a lot of contacts. Fusco was his name. It was an after-school club. And they had ski expeditions. I'm quite sure they had a summer camp. My children didn't go. But my children did go on the ski expeditions, which was great.

AUDREY: So they let non-Italians in?

ART: [Laugh] Well, their mother is Italian.



AUDREY: What was Figoni's first name again?

ART: Melvin.

AUDREY: Is he still alive?

ART: No, he died. I sure miss him.

AUDREY: Were you friends?

ART: Oh, yeah. I shopped there for sixty years at his hardware store.

AUDREY: Is that why it closed, because he died?

ART: Yes, he had just the one son. The one son, he worked for the County Sheriff and now he is with the Alcoholic Beverage Control. Have you gotten any of those notices? If they're going to open a liquor facility they have to notify everybody within 500 feet.

AUDREY: Yes, I did get one of those. But you're closer to the bars so you probably get them more often.

ART: That's another thing we have less of -- bars.

AUDREY: It seems like we have a lot now. But there were even more?

ART: Oh, yes.



AUDREY: Did people come from all over the City to the bars here, or was it mostly locals who frequented them?

ART: Well, it was quite a thing to come to North Beach. You see, during Prohibition the restaurants like the Green Valley [now Sodini's] (my uncle told me about going there), they served the wine in coffee cups. So you could get your wine. If you went to North Beach you could have a meal with wine!

AUDREY: And that wasn't true in the rest of the City?

ART: No.

AUDREY: And the policemen looked the other way?

ART: Yeah. We were talking to the [owner of] the New Pisa, Benedetti. He was telling us that his Father made wine and he delivered it. He was on a streetcar making a delivery and the bottle broke. And he ran away.

AUDREY: This was during Prohibition?

ART: Yeah. He didn't dare go home. He thought maybe the Police were following him. So he said, "I went down to the Ferry Building and my friend was selling newspapers; so I got a bag of newspapers from him and started selling newspapers [laugh]. I didn't get home 'til late and my Father was angry. 'What happened? You didn't make the delivery?'" [Laugh]. So it was the foundation of some of the fortunes here. Let's see, is that on Chestnut Street, that large building just



above Grant? [Chestnut Street] There's a large walled palazzo sort of a building. His name was DeMartini -- that's like Smith. And I've heard that his fortune was bootlegging. You see, the boats would stand out in the harbor, and the fishing boats would come in.

AUDREY: So North Beach was kind of a hub of that sort of...

ART: Yeah, well, we were close to the waterfront. Closed community, you know, you didn't have to...everybody trusted each other. So [laugh] it was easy to get away with it.

AUDREY: We talked the other day about it being a mecca for artists as well. So it has always, then, had a quality that even today it has of being a little bit shady...with the Broadway clubs, and the Beat groups and the poets (during the 50s and 60s)?

ART: Oh, yeah. I would have loved to have been here in the 20s. That must have been fun.

AUDREY: You had an uncle who lived here then?

ART: Yes, my Mother's brother lived in Menlo Park.

AUDREY: Was it because of him that you decided to move out to California?

ART: No, Detroit was stifling me. My friend, Dan Sweeney, had been out here the year before. We had discussed going to New York or Chicago (my mother's family was in Chicago). But he said, "No, let's go



**Art and His Parents, May 1940**



to San Francisco. Then we'll try to work our way to the Hawaiian Islands." He had an uncle there in the military. So we drove a Hudson Terraplane for a dealer to Salt Lake City. They we took a bus for \$12.50 to San Francisco. And the further west we came the grander it became. It just expanded. The friendliness of the people. That was September of '38.

AUDREY: You talked about the closed community here in North Beach, everybody trusting each other. You talked about it the other day as a village. And you also talked about the neighborhood organizations that were here, one being the Telegraph Hill Neighborhood Center that was right here around the corner from you. You also mentioned a children's...

ART: Yes, the Children's Protective Association. That wasn't located in North Beach. Their offices were on Market Street. They had volunteers -- psychiatrists, psychiatric social workers; it was privately endowed and they took cases of abused children and assisted them.

AUDREY: And you also mentioned a little church up on the corner of Grant and Greenwich.

ART: Oh, yes. That was an Episcopalian Mission and it was called the Bread and Wine. Two wonderful people ran it. He was an ordained Episcopalian minister and she was his assistant. And they had wonderful...he had a tremendous book collection there. It was just a sort of a meeting place. People would come in and chat away the evening. They would counsel people and help people with their problems. Very simple, very primitive...so many people went there. A



lot of the art colony around, and other Bohemians [laugh].

AUDREY: Did they go there because they needed food or shelter?

ART: It was a gathering place. It was a place, other than a saloon, someplace to meet your friends. And it was cheaper. [Laugh].

AUDREY: Speaking of churches, you mentioned that there were three main churches here...

ART: St. Francis was the parish church. Sts. Peter and Paul, that's called the Italian national church. And there's Our Lady of Guadalupe. There was quite a Mexican colony centered around Broadway, that area. I don't remember having any contact...there were a couple of grocery stores, carried Mexican type of food. And I believe there was a bakery there that sold pandulces.

AUDREY: So there were Chinese, Italian, Mexican and apparently quite a Basque population as well.

ART: Yes, that church [Our Lady of Guadalupe], they built that church -- so there were enough of them that...it was the parishioners that built that church -- the Mexicans.

AUDREY: What happened to the Mexican population?

ART: Well, they moved out to the Mission. They had, and they still do, even with the school there, the twelfth of December, the mananitas. And there used to be a nightclub on Powell Street near



Broadway, it was the Sinaloa. And the band, mariachis, would leave there at three or four o'clock in the morning and go up to the church to play for the mananitas. Did you ever attend that? It's a ceremony. When the French came into Mexico they brought a lot of the old European band songs: "Over the Seas," some of the waltzes.

AUDREY: So, they'd leave the Mexican bar and go to church about four o'clock in the morning.

ART: And what they used to do, they had the Virgin, Our Lady of Guadalupe, and they would refurbish her, put a new crown on her and a new...I forget what they did. And I think it was handled by the parishioners. And they would read the story, a chapter at a time, then the band plays, then they'd read another chapter. And first of all they do the redecoration [of the Virgin]. And down the hall there's always the pandulces, and chocolate and coffee. If you've never heard a trumpet in church, it sounds wonderful [laugh]. Trumpets are great in church. Nice walls to bounce off that sound. The twelfth of December, I guess that would be the date Our Lady of Guadalupe appeared to Juan Diego [according to the legend]. You know the story, something about roses, they use red roses for the altar decorations.

AUDREY: Our Lady of Guadalupe is on Broadway near Mason?

ART: Yes, and it's now St. Mary's Chinese School temporarily until they rebuild on the site of the International Hotel there at Jackson and Kearny.

AUDREY: I happened to go into that school one day, and they have



preserved part of the altar. I understand that a Basque group still goes there to celebrate once a year in the little tiny sanctuary.

ART: I think there's only one Basque restaurant [left] -- Des Alpes on Broadway. Then there was the one on Stockton Street, the hotel. Then there was The Basque Hotel on Romolo Place just off Broadway near Columbus; that was a nice place to eat. The sheepherders from Nevada used to stay there and eat there.

AUDREY: It has just been reopened as a bar.

ART: Is it a bar now? I think Des Alpes is still functioning [as a restaurant]. We haven't been there in years; we used to go there.

AUDREY: I wanted to just review again the artistic heritage of North Beach/Telegraph Hill. We left off last time talking about an artist named Sargent Johnson. You showed me a catalogue of a recent exhibition of his work at the Museum of Modern Art. And he was a sculptor? And he had his studio on Grant in what is now the nail parlor next to the bakery? You showed me two ceramic pieces that he did. And one was the head of the wife of a fellow artist whose name was Magnani? Johnny Magnani, a ceramist?

ART: Yes, and his wife was a weaver. She was Margie Livingston and, her family had Livingston's -- it was a woman's specialty shop. Let's see, there was another scion of a women's specialty shop who opened up a weaving studio and did a hell of a lot of work. She had a big group of workers, and did draperies and whatnot for homes in San Francisco.





AUDREY: Here in North Beach?

ART: No, I don't believe the studio was in North Beach. So there was a lot of hand weaving, ceramics, sculpture, painting -- watercolor and oil painting -- printmaking.

AUDREY: You mentioned that there was an artist named Iaconi?

ART: Yes, one of the statues at Sts. Peter and Paul was getting a little worn and so the priest hired Mario [Iaconi] to refurbish her. He had his studio up Filbert Street, up above Grant someplace in there where he lived. And he picked up the statue, it was a small one -- three or four feet high -- and as he was carrying it up the hill he looked around and there were three or four Italian women following him. And they made a little procession. It took several days to refurbish and gild the statue. And the day he walked out with the statue in his arms to bring it back to the church, there they were following him down the hill [chuckle]. That was their favorite saint.

AUDREY: Last time you mentioned Gump's Dumps. Tell me about Gump's Dumps.

ART: Well, Richard Gump, one of the Gump family, after the War went down to Mexico with designs and had this furniture built. There were tin work, mirror frames, and actual chests of drawers that were made with all metal covering, tin and steel -- very shiny, silver color. And then, chairs with rope woven seats and backs and other...oh, some of the Mexican mahogany chests of drawers. It just didn't fit Gump's. So he hired Lincoln Bartlett to dispose of it and he opened up a store on



**Examples of Art's Craftsmanship  
Walnut Veneered Bookcases, 1971**

Grant Avenue there in the block between Green and Vallejo, and he called it Gump's Dumps [chuckle]. And for a while all of our friends had furniture...it was nice [enough] furniture, very simple, nothing elegant about it at all. You see, Gump's, after the War, started the Discovery Shop along with their wonderful Oriental things. They opened up a shop, I think they called it a gift shop, and they had special things they brought in from all over the world -- Italian ceramics, then some local things. That was one of my first customers from that...I knew Bill Brewer [laugh], he was the one who organized the shop for Gump's. So I got an order for tables from him. So they were my first customer. Little coffee tables to order, for Gump's. That's how I got started. You see, we all worked together. If you needed tables, of course you went to somebody you knew. He [Bill Brewer] ended up in Mexico down at that school, Allende or something? It was an art school down there. He was head of the art school for years. And, oh, he also had a shop of his own on Grant Avenue, I mean on Pacific near Montgomery. Decorators' supplies sort of thing. That whole area down there became quite a decorators' supply place. [Jackson Square] And before that those lofts were studios. Freda Koblick had her studio down there on Washington near Columbus. And there were other studios. Max Harper had weaving, his weaving studio where he taught weaving. And let's see. After a while he ended up working for Bill Brewer at Gump's.

AUDREY: So it sounds as though it was a very connected...

ART: Yeah, we had a connected group [chuckle].

AUDREY: And the studios at Jackson Square...were they converted



from having been warehouses?

ART: Yes.

AUDREY: So they accommodated big looms and ...

ART: You see, after the War the need for those warehouses was nil, and those places just remained vacant. And to get some rent out of them to pay the taxes they would rent them to artists inexpensively. they didn't care what they did...dribble paint on the floor.

AUDREY: I guess that explains, too, another reason artists hung out in North Beach so much because there was fairly inexpensive studio space right in the next...

ART: Yeah. And then a lot of the restaurants would take paintings in exchange. Bufano, he had an exchange deal with a large cafeteria downtown. He had a lifetime food pass. He did a mural, I think, for them. I don't know whether it's still in operation or not. There is mural work in the stock exchange there. And then out in front there are the two statues by Stackpole. Now he's another artist who was up on the hill just over, below the crown of the hill, that street that goes along there just below Coit Tower. [According to David Myrick's book, San Francisco's Telegraph Hill, Stackpole built a house at 312 Filbert.] And later on, you see, the change in this neighborhood, I think Mrs. Fleishhacker bought that building and moved in there from her beautiful home out in Pacific Heights. It's a nice building that he had there, Stackpole. And then there was another group, the Howards...I didn't



know them, but they were artists. They had a studio down right next to that malting plant we were talking about earlier. Between the malting plant...it's a wooden front with windows right on the street. It looks like a studio. I'm sure that's Francisco Street.

AUDREY: There's a gallery there now, I wonder if that...

ART: That would be across the street.

AUDREY: So Mrs. Fleishhacker bought Stackpole's house on the [crest] of Telegraph Hill? And is that building still there?

ART: Oh, yes. It's, oh let's see. You go up Filbert here, and then Filbert continues on down the hill. So she was between Filbert and Union, just below the Drive...Telegraph Hill Drive. And the pathway there, and the stone wall. There's quite a drop-off there. And then there was another artist here, a sculptress, Ruth Cravath. And then some of the wealthy families, I think her name was Hamilton of the railroad people, did sculpture for the 1915 Fair. So there were a lot of wealthy people into the arts.

AUDREY: You talked about the Fair in 1939 [Treasure Island Exposition]. And you were here for that.

ART: Yes, there was a lot of work for artists there, a lot of plaster work. I think Stackpole did the theme figure for that. It was a huge, oh, winged victory sort of figure. That was in front of the tower which was the [center] of the show. [Stackpole's sculpture was named *Pacifica*. It stood opposite Haig Patigian's *Creation*.]





AUDREY: Where was that held?

ART: It was on Treasure Island. That was a shoal there. They dredged up and made an island. And they had the entrance from off the bridge, Yerba Buena Island, onto the Fair. Or you could go over on ferryboats and they played "We Sailed Away to Treasure Island." Of course it was very windy over there. At night the weather is a little severe. But they did a lot of sheltering of the paths with walls, sculptured walls and that sort of thing.

AUDREY: Are there any remnants of that do you think?

ART: Yes, there are two buildings there that were used later. Well, I guess they were built for, the Pan American clipper ships. I never did see one of those clipper ships take off or land in the Bay. I was always interested in aviation. But I don't remember ever seeing one.

AUDREY: And that was supposed to be part of the Fair?

ART: The clippers came in around '37 or '38. I guess they built that facility first for the clippers, and then proceeded to build the rest of the island for the Fair. I think that's the story. But I don't remember ever seeing one. We used to take the children on ferry rides a lot. That was quite an excursion. One time they had a fire and life boat drill -- the kids were thrilled -- during the ferry boat ride.

AUDREY: Just to come back to the North Beach reputation, could you tell me something about the winemaking. You mentioned that for many



years in the Fall the whole of Telegraph Hill smelled like wine.

ART: Oh, it did. On every block there were two or three families. The [legal] limit on wine [made at home] was 200 gallons per adult [in each family]. And it did take a ton of grapes to make 200 gallons. So these trucks arrived with the big, they called them California lug boxes; they were those big wooden boxes filled with grapes. And they had a small crusher on the truck. They dumped the grapes into the hopper and crushed them. Then they had a big three inch pipe, flexible hose that went into the person's vat. And they were usually redwood vats about three feet high and about four or five feet across. And that was the first process. The crushed grapes went into the [family's] vat and began the first process of fermenting.

AUDREY: So the grapes were crushed in a little machine on the truck? They crushed them right there?

ART: They had no place to stand there and stomp it down with their feet.

AUDREY: Right. So they just did it there on the truck. Were these barrels in the basement of the home?

ART: Usually in the garages. Some people had basements.

AUDREY: So each family could make 200 gallons per adult?

ART: Yes, but I think they deducted the carryover from the years before. For instance, on Edith Street there was De Martini. At one



time he had a small haberdashery, a men's store -- haberdashery, a beautiful word -- on Columbus, oh, a few doors down from the corner here on Filbert. And then, during the War, he went to work in the boatyards, in the offices. But he made wine. And you have to be very clean on that winemaking. You have to wash everything, because you could get spores of yeasts that could destroy the whole wine. So the barrels were very carefully cleaned. They kept, there were always the glasses for the wine, those blocks of wood with the pegs in them, those three inch high thick glasses that Figoni used to sell. Figoni sold all the supplies, you know, the hoses for the siphoning and the funnels and the buckets and the corks. Then they used to have this little bar of sulfur, it was pure sulfur about an inch wide and about one-eighth of an inch thick and about four or five inches long. And they would burn that in the barrel to kill any yeast. Also, they had a theory on the phases of the moon as the proper time to change your wine. Gradually you would skim off all the refuse from the top and drain out from the big vat into the barrels. And then, it would work and work and you would carefully take off the top and there was always a sludge at the bottom. So you had to -- it was quite an art, and everybody had their own theories.

AUDREY: You said De Martini had a house on Edith and he made wine there. I imagine that the trucks must have had some fun negotiating these alleys and hills...

ART: Oh, they weren't big trucks. They carried these boxes that were about three feet by about two feet and about ten inches deep, and the truck had an almost flat bed. But it tilted just a little bit this way so they could stack those boxes -- they were stacking boxes -- so



they could stack them up four or five high. Oh, and everybody negotiated with the farmer for the grapes to find the best grapes they could find. Helen's father made wine. My father made wine, but he made elderberry wine [laugh].

AUDREY: I'm trying to picture...was it in the Fall...October, November when the grapes...

ART: Yes, September, October.

AUDREY: September, and that's when the aroma was all over the place. Then how long was it from the time the grapes were delivered until they could drink...

ART: Well, it takes about...you could start drinking it in January.

AUDREY: So, was most of the wine made here drunk that year or did they keep it for a while, or...

ART: Well, they used to have a nice carryover, you know, aging the wine for special occasions. Maybe a man might lay down some bottles for his daughter's wedding.

AUDREY: What was the wine like? Was it very...

ART: It was very thick, very red. Purple. It was heavier than the wines you're used to today. It stained your teeth. No water added!

AUDREY: The wine, I guess, didn't vary that much from family to





family...

ART: No. They would boast about it.

AUDREY: And they couldn't sell it, right?

ART: No, they couldn't sell it.

AUDREY: Was that, as you remember, 40's and 50's?

ART: Well up until the 60's. And then, the children married and moved away. Moved to the Marina, if they were successful, or moved to Silver Avenue, or moved to Marin. And Thursday was the day to come home with your children and visit Nonna. And so the nonne would push the kids [in buggies] around the neighborhood, and the girls would get together and compare notes about married life and what they were doing and so on...

AUDREY: It sounds so wonderful...

ART: Well, maybe I romanticize it, but it was easier...it was slower. But, oh God, we had some great characters in this neighborhood, some real stalwart women. There was Mrs. Cuneo, whose house was on Greenwich Street just above Stockton. And she had a very steep concrete staircase to go up. And she had a broken hip or something. And she kept dreaming of the day she would get home from the hospital and walk up those steps. So she made it up those stairs! [chuckle]



AUDREY: You told me a story about a movie star...

ART: Yes, this was, I think, in '45. He and his wife were hand painting silk scarves -- Darren McGavin -- and they didn't do so well, so they just disappeared one night.

AUDREY: Where was their place?

ART: Right on Grant, about a door down from the pizza place there on Union and Grant.

AUDREY: They disappeared. You mean they couldn't pay the rent?

ART: No [you're right] they disappeared...they never. And so I don't know how many years later it was, but then I had the shop around the corner, and the door opened and here's Darren in a camel-haired coat with the belt, yelling, "Hi, Art," testing the acoustics...[chuckle]. He had gone to Hollywood and was doing pretty well down there, got into acting. He was in that movie, *Summertime*, with [Katherine] Hepburn, and made quite a few movies. Then, he was in a series here not too long ago where he was a newspaper man, sort of an investigating newspaper man, running around with a straw hat on? Do you remember seeing any of those?

AUDREY: No I don't. Was he handsome?

ART: Uh...rugged. One of those freckled redheads. A lot of personality [laugh].



AUDREY: So he did better than when he painted silk scarves on Grant Avenue!

ART: Yeah, I never did pin him down to his whole story of what he went through to get his success.

AUDREY: Did your kids go to school in the neighborhood here?

ART: No, they went to NDV [Notre Dame de Victoires]. Kathleen went to kindergarten up at Garfield [a public school on Filbert and Kearny, just below Coit Tower, in operation today]. But the school was in bad shape. The teachers were all ancient crones who hadn't been back to reeducate themselves. There was a rebellion of the prisoners on Alcatraz. And one of the teachers took the kids up there as a news item...current events...took the whole class up there to watch the navy or the coast guard or whoever it was circling the place, shooting the place up with machine guns. Took them to the top of Telegraph Hill.

END OF TAPE TWO

AUDREY: You were talking about your kids in school.

ART: They went to Notre Dame. And let's see, Kathleen went on to



Presentation and then to Cal. The boys went to Sacred Heart, and they did some City College. They weren't too interested. They never graduated.

AUDREY: What do you think of your granddaughter having a shop now just down the street from where your first shop was?

ART: Well, [chuckle] I think it's great to carry on the traditions of the family. We don't have many traditions!

AUDREY: No! And to have three generations...the third generation here...very special, I think, really unusual. How many other families do you know like that?

ART: And Helen's father, when he was here in the Navy, spent liberty in North Beach. And there was another Figone who had a bar on Broadway and Montgomery. They got to be buddies. He [Helen's father] had some cigars he had brought from Manila -- that was quite an entrée. He [Figone, the bartender] invited Helen's father home for Sunday dinner and Helen's father was living with the Figones. And that's where they met.

AUDREY: So the Figone family is a big part of your life...

ART: And Helen's grandmother...she was a designated bride...whatever you call them. She took one look at the fellow in New York and said, "No way." And she got across the country. how she ever got across the country...she had a brother living here in San Francisco.





AUDREY: By herself?

ART: Yeah, it's sad that we don't have that story. It would have been wonderful to hear her tell that story. And so she met her husband-to-be and they married at the church up here -- Sts. Peter and Paul, at the corner of Grant and Filbert. That was before the earthquake.

AUDREY: My God. What year was it that she came out here by herself?

ART: Let's see, Helen's Mother was born in...it would be probably 1870.

AUDREY: She came across country by herself.

ART: [Laugh] That was a long ride! You had to make a change in Chicago.

AUDREY: Was she Italian? And had she been sent from the old country to marry this guy in New York?

ART: Yes, you can imagine the pace...this country...she was born in a small town in Italy. Never probably traveled more than eight miles from her birthplace.

AUDREY: But to have the courage to say, "No," number one, and then to take the trip...



ART: A member of the family had come here...so the link was there. And so they were successful and promoted other people coming over here to reach that same success.

AUDREY: So Helen's father met her mother at the Figone home? They were not related to the Figoni who had the hardware store.

ART: Well, Figone is a common name. There is Figone with an "e" and Figoni with an "i". The furniture store here, and before that they sold coal, where Moose's is now, that was Figone.

AUDREY: Not related to the hardware...

ART: No, and they had...one of the brothers was an under-sheriff and they had connections with City Hall...and the State. They were closely hooked up with...they were very close to Riley and part of his political...

AUDREY: So they spelled their name o-n-e? And the hardware [family] was o-n-i. Now Figone had a bar, you said, on Broadway. Tell me about Broadway...what you remember about Broadway.

ART: Well, there was New Joe's. It was a counter restaurant there. And it was in where...it was on the alley there. The most wonderful hamburgers -- about six inches of bread hollowed out with about a half a pound of hamburger in there and fries for 35 cents. That was on the north side of Broadway...between Kearny and Montgomery. Then New Joe's moved up the street to where the book store is now (in larger quarters). A little fancier...it was about the scale of what Moose's is



now. A big bar and restaurant. They kept the counter. You could eat at the counter. It was fun to go in there about two or three o'clock in the morning [laugh] and have a hamburger...you'd meet a bunch of people.

AUDREY: And what was the street like?

ART: Across the street there was the Three Little Swiss. And then there was Mike's Pool Hall across the street. I'm not sure whether they served food or not. Little Joe's is in there now. There might have been a couple of clubs along there, I don't remember. Further down there was Homestead Ravioli Company. A good size factory there. Almost at Battery -- a big red brick building. I think the building is still there -- remodeled into offices. And the building where Channel 7 is now -- that was the building for the food preparation and warehouse for one of the chains of restaurants. There were two or three chains of restaurants in the City.

AUDREY: So it didn't have the same nature or quality that it has now, back in the 40s? It was more...either industrial or restaurants. Was it ever residential?

ART: Not in my time.

AUDREY: The advent of the clubs, was that in the mid 50s, after the War?

ART: Yes, when the rock music started coming in. And then around the corner on Columbus was the Purple Onion which had acts. Phyllis



Diller, we saw her there. And then there was the Hungry i -- Mort Sahl and Professor Cory. And the Kingston Trio.

AUDREY: We're talking 50s now?

ART: 50s, yeah.

AUDREY: I was just thinking...your first apartment on Telegraph Hill was in 1939, and here we are exactly sixty years later...

ART: It's a wonder I can remember. The interior of that [Edith Street] house was that match board, tongue and groove. And in one apartment there were a whole bunch of nails driven in. And so I wondered what the devil is this? Then I saw little corners of paper. I finally found out...when he got a bill from PG&E, he'd nail it to the wall, then tear it off when he paid it. That was a fun place. On Saturdays they'd have their parties. The Hill used to be fun on Saturdays. There were parties going on all the time -- you could drift from party to party.

AUDREY: You mean up on the top of Telegraph Hill, outdoors?

ART: Yeah, up on the top of Union Street...run over to Spediacci's [a grocery store now called Speedy's] and get another jug of wine for fifty cents. Let's see, there was another ceramist up there, Mary Erkenbrack. She had worked for Gump's, too. She was Portuguese, I think. She had quite a few buddies -- the architects. I think she was the girlfriend of several architects here in town. Let's see, what else. There were the clubs on Broadway -- upper Broadway between





Columbus and Stockton. There was the Bocce Ball; it was a bar, but they had a bocce ball court there. And they also had entertainment -- opera. They had a little stage, they'd sing opera. It was a drifting group of people that would come in. The bar was noisy, the cash register going and the mixers -- it was quite competitive [chuckle]. Singing in that swirl of smoke...wasn't too good for them. But it was a LOT of fun. When the opera was in town, the opera people would drift in there after the operas at night and people would sing from the table, stand up on the table, some star would sing for you. And then there was the Committee, an improv group that was there for quite a few years on Broadway. They would take things from the audience and improv. They were good. There was a wonderful act -- the trapeze act. [Laugh] he was so good! They were good. I forget their names, but some of them went on to careers. It was a fun place to go. It was reasonable, you know. I think there may have been a minimum or something, but it wasn't expensive.

AUDREY: So, you were living here just a few blocks from Broadway. you had, at that point in the 50's, I guess little kids. And you and Helen would walk down to Broadway in the evenings and go to these clubs...

ART: We had a baby-sitter who lived across the street -- Strappiano. Her father was a tin smith.

AUDREY: So you could just get everything you wanted right in the neighborhood. You could just walk down the street and go to the best club on the West Coast!

ART: Yeah, and we had a grocery store there, the Napoli Market. And



during the War you were on rations. And Jerry would take your canned goods [coupons] and trade you for butter and things like that. So North Beach was fortunate. Jerry was quite a character.

AUDREY: Was that were the Napoli Market still is [Stockton and Greenwich] but there's a different [owner] now?

ART: Yes, there were the two brothers who ran it, Jerry and John. Califano [was the last name.] And I was standing at the counter...there was a woman beside me and she was giving Jerry hell because he failed to get some special thing for her. And he stood there patiently for a while, taking her tirade. Then he turned to me and he said, "Isn't she beautiful!" [Laugh] The woman said, "Oh, Jerry." That was fun. Then [another time an] old Italian woman held up this scraggly horrible looking old head of lettuce and said, "Eh, Jerry, how much? [Italian accent]" "Ten cents," Jerry says, [whisper] "Watch her, watch her." She put that one down and grabbed a good one [laugh]. He'd say, "[loudly] Enjoy the free lunch, I love you. I love you." [laugh] He was a bundle of energy.

AUDREY: Was it a butcher AND a grocery?

ART: He had a butcher there, yeah. Bimbo, his name was.

AUDREY: Bimbo? But he wasn't one of the Califano [brothers]?

ART: No, but there was another fellow before [Bimbo]. His wife ran away with somebody else and he just went downhill and started boozin'. Then I think Bimbo took over.



AUDREY: So, he rented the space from the Califanos. Was it [the market] bigger than it is now?

ART: No, same size. Of course, they extended it by putting the produce out on the street, even larger than they do now. And they just had that little cubby hole in the back. But the mother was there...she was quite a shrewd old lady. We had a brokerage firm here in North Beach next to the Bank of America...we had a stock broker. And people in North Beach played the stocks. And she wanted to take a trip...so she went down and made enough money for the trip [laugh]. Oh, another institution here was down [by] the park [Washington Square]. There was this low bed truck. The Genoa-Lucca Express And he did moving, he moved everybody. He just sat there in his truck smoking that short black Toscano cigar [laugh]. And we used him when we had the shop here; he did all our moving for us. And his prices were very modest. He was an old bachelor. When he died, he had quite an accumulation of stock. There was a bootblack, a shoeshine parlor, right next to Coit Liquor there -- a little hole in the wall. I think there's a tiny florist [shop] there now. He came into the Bank of America late one day with \$18,000 in small bills. Emma Molinari, our friend who was working there said it took her...they had to work overtime to straighten out these bills. So he bought a house.

AUDREY: What a story! When was that, do you know?

ART: That would be early on. That would be in the 50's. There were a lot of bachelors, you know, living in North Beach. And some of the restaurants had, they could buy a food car. They had all their meals.



There was the Buon Gusto Restaurant on the corner of Broadway and Columbus. That was the place -- with long tables, family style. And they used to eat there a lot.

AUDREY: I've heard that the U.S. Restaurant was like that, too...that a lot of the workers came over before they sent for their families and took rooms in the neighborhood and had their meals there.

ART: Yes, we had a lot of resident hotels. There was a hotel on the corner of, that horseshoe shaped one on the corner of Columbus and Montgomery there. It's an office building now. It was a big hotel, about three or four stories high. Occupied that whole area. And along Columbus there were quite a few. There was one at the corner of Broadway and Grant. And Grant Avenue had, I think, two restaurants up at this end -- the Tower and there was another restaurant, small, with booths -- a kind of rendezvous secretive air about it, curtains [chuckle]. And then [where Coit Liquor is now] on the corner when we first came here was the Columbus Bee Garden. When Prohibition came back [meaning ended] they made all sorts of concessions to the Pro-Hi's. You couldn't say "beer" on a sign. So they had a sign, it was large enough to get the "R" in there, but they just, legally they could only put BEE. So the club was Bee Garden. They had the little octagon or hexagon tiles in the floor. That's still underneath there; underneath Coit Liquors -- you can see a couple of worn spots in their linoleum. But that was a very popular, very dark place.

AUDREY: You mean you couldn't say beer [on a sign] even though Prohibition was over?





ART: Yeah, there were all these stupid little things. You know, the Prohibitionists were damn strong. Of course, the soldiers in World War I always claimed, "They put that over on us while we were over fighting in Europe." Oh, for years and years they worked.

The corner here was interesting; we had the drugstore here right across the street where the [Washington Square] Inn is now. And then upstairs there was Dr. Maglia, who was an M.D. and also a surgeon. It was so handy from the shop -- he could sew us up [laugh]. And there was a dentist in there, too. And they both shared this corner waiting room. There were two flats, two small flats in there. Dr. Maglia was talking to me one day and he said, "You know, I was going to buy this building and put another story on. So I checked it out and I found out there had been a fire here and it had burned the studs. So they had to tear the top floor off or rebuild the whole building." So years later the Inn wanted to put another story on. So, remembering that story ( I didn't want to lose my view) selfishly I went down to City Hall and yakked about it. They couldn't do it unless they tore the building down. And let's see, next to the end was the Figone Fuel Company before the War. Then, of course, the Post Office. And then there was a barber shop and Modern Cleaners. Then the Dante Building there on the corner. That's quite interesting: they have large halls there. It was built for a fraternal use, a fraternal organization. And the interiors are quite dramatic. They have huge fireplaces. For a long time the second floor was occupied by a dental lab, and they had these long tables there, and the Bunsen burners and everything...it looked like those early drawings of the alchemists turning lead into gold [laugh]. And Fugazi Hall, that was an Italian fraternal organization. They have a museum in there of sorts, but it's not open very much.



AUDREY: What's in the Dante Building now...just offices?

ART: Yes, offices. A legal firm, a couple of dentists. There's a doctor in there, I think.

AUDREY: Before we wind up, I just want to talk again about your work...your furniture design and manufacturing. I was very taken by the photographs you showed me from your portfolio and how avant garde, how modern the work was. Were you aware that you were doing things that were ahead of what everybody else was doing in furniture at that time?

ART: Well, there was a tremendous thing worldwide in furniture. With the destruction of Europe, there was a pent-up demand for furniture there. And here, with the War, there was a long period of not manufacturing furniture. Most manufacturing was [had been] for defense. So there was a pent-up demand for furniture. And it was met with designers like Eames and those...some of the other designers. So, they were designing good furniture and we were...we had access to those designs in the magazines. And then the decorators would come in sometimes with designs. For instance, Gump's had a big decorating section. They produced their drawings full size. You had to add two hours for folding and unfolding drawings! We built furniture for them. They had a wonderful builder of furniture who was down on 12<sup>th</sup> Street near Market: Galinetti. And he had a wonderful German fellow. And the two of them produced some beautiful furniture...they were wonderful builders of furniture. And



**Madden and Louis Boatyard  
Sausalito, 1942**

they did Gump's work, but we would get overflow. One of the first jobs we did for them was the offices over at Richmond for Standard Oil. And then we would get work...every once in a while they had a deadline they couldn't handle, so we would build the furniture for them.

AUDREY: You showed me your tax return...the first year you filed was 1943 and you made \$3,400?

ART: \$3,400. And that's when I was working in the boatyard.

AUDREY: I would love to make a copy of that tax return and make it part of the file.

ART: [laugh]

AUDREY: I see it's called a "Victory Tax Return." So you were helping the War effort by paying your taxes, I guess. This is wonderful, the simplicity, a ONE-PAGE TAX RETURN!

ART: They could do it now if they wanted, but it gives employment. Think of those hundreds of workers shuffling those papers [laugh].

END OF INTERVIEW



READ THIS FIRST: You probably have paid a substantial part of your 1943 tax bill through withholding or directly to the government. You may have underpaid or overpaid. File this form. It tells you and your government whether you owe any more, or are entitled to a refund.

Treasury Dept., Internal Revenue Service  
FORM 1040A

# OPTIONAL U. S. INDIVIDUAL INCOME AND VICTORY TAX RETURN - CALENDAR YEAR 1943

[This form may be used instead of Form 1040 if gross income is not more than \$3,000 and is only from the sources stated in items 1 and 2 below.]

NAME William  
Please print. If this return is for a husband and wife, use both first names.  
ADDRESS Print street and number or rural route City or town State  
Social Security No. (if any)  
OCCUPATION Housewife

Do not write in these spaces  
Serial No.  
Amount paid, \$  
(Cashier's stamp)  
Cash-Check ☒ O.

Your  
Income

1. Enter the TOTAL amount, before deductions for taxes, dues, insurance, bonds, etc., that you received in 1943 as salary, wages, bonuses, commissions, etc. (Members of armed forces read instruction 6)  
List Employer's Name General City and State Illinois

Total

Your  
Credit  
for  
Dependents

2. Enter here any amounts you received in 1943 in dividends, interest, and annuities. Y. C. P.  
3. Now add items 1 and 2 to get your TOTAL INCOME and enter it here. 1732.12  
4. List the persons—other than wife or husband—who on July 1, 1943, obtained their chief support from you if they were not yet 18, or were mentally or physically unable to support themselves.
- | Name of Dependent | Relationship | If 18 years or over, give reason for listing |
|-------------------|--------------|--|
|                   |              |  |
|                   |              |  |
|                   |              |  |

You are allowed a credit of \$385 for each dependent. However, if you are not a married person living with wife or husband, you may nevertheless be the head of a family as defined in No. 6 on the other side of the form. If you are the head of a family only because of the dependents you listed above, allow \$385 for each listed dependent except one. Enter total dependency credit here.

Your  
Tax Bill  
and  
Forgiveness

5. Subtract item 4 from item 3. Enter the difference here. (Enter item 3 if item 4 is blank) 1732.12  
6. Turn over this form and check the box at the top which applies to you. Then, using the figure you entered in item 5, find your income tax in the table. Enter the amount here. 187.34  
7. In the space on the back of this form, figure your Victory tax on item 3. Enter the tax here. 220.24  
8. Now add items 6 and 7. Enter the total here. 112.12  
9. If you filed a tax return on 1942 income, enter the amount of tax here. However, before entering anything, read carefully instruction 4. 120.24  
10. Enter item 8 or item 9, whichever is larger. 112.12  
11. FORGIVENESS FEATURE: Don't fill in A, B, and C below if either item 8 or 9 is \$50 or less.  
A Enter item 8 or 9, whichever is smaller. 84.12  
B Take three-fourths of A above. Enter this amount or \$50, whichever is larger. This is the forgiven part of the tax.  
C Subtract B from A. This is the unforgiven part of the tax. Enter it here. 28.12

What You've  
Paid  
and What  
You Owe

12. Add item 10 to the amount in item 11C, if any. Enter the total here. This is your total income and Victory tax. 247.06  
13. A Enter here your income and Victory taxes withheld by your employer. all  
B Enter here the total sums you paid last year on your 1942 income tax bill.  
C Enter here any 1943 income tax payments last September and December.  
D Now add the figures in A, B and C and enter the total here. 247.06  
14. If the tax in item 12 is more than the total payments in item 13, you owe the difference. Enter it here. If the payments are greater, write "NONE" and skip items 15 and 16. 118.12

Terms of  
Payment  
or Refund

15. You may postpone, until not later than March 15, 1945, payment of the amount you owe up to one half of item 11C. Enter the postponed amount here.  
16. Enter the amount you are paying with this return (subtract item 15 from item 14).  
17. If the TOTAL of your 1943 payments (item 13) is larger than your tax (item 12), enter the difference. You have overpaid your 1943 tax by this amount.  
Check (✓) what you want done: Refund it to me ☐ Credit it on my 1944 estimated tax ☐

I declare under the penalties of perjury that this return has been examined by me, and to the best of my knowledge and belief, is a true, correct and complete return.

Date 1944 (Signature) \_\_\_\_\_ (Signature) \_\_\_\_\_  
(If this return includes income of both a husband and wife, it must be signed by both)

# Check your family status in the proper box below before you use the table to find your income tax.

1. Single (and not head of family) on July 1, 1943. ☐ **A**  
 2. Married but not living with wife or husband (and not head of family) on July 1, 1943. ☐

If you checked No. 1 or No. 2 above, find your tax in column **A** of the table below

3. Married and living with wife or husband on July 1, 1943, but each filing separate returns on this form. ☒ **B**

If you checked No. 3 above, find your tax in column **B** of the table below

4. Married and living with wife or husband on July 1, 1943, and only one had gross income during the year. ☐  
 5. Married and living with wife or husband on July 1, 1943, and this return includes gross income of both wife and husband for the entire year. ☐  
 6. Others who are head of family (a single person or married person not living with wife and husband who exercises family control and supports closely connected dependent relative(s) in one household) on July 1, 1943. ☐  
 (State number of such dependent relatives .....)

If you checked No. 4, 5, or 6 above, find your tax in column **C** of the table below

Now read down to where the figure you entered in item 5 falls, and then across to your column. Enter the tax you find there as item 6 on the other side.

| If Income subject to tax (item 5 on other side) is |              | COLUMN A    | COLUMN B    | COLUMN C    |
|--|--------------|-------------|-------------|-------------|
| OVER   | But not over | Your TAX is | Your TAX is | Your TAX is |
| \$0  | \$525        | \$0         | \$0         | \$0         |
| 525  | 550          | 1           | 0           | 0           |
| 550  | 575          | 4           | 0           | 0           |
| 575  | 600          | 7           | 0           | 0           |
| 600  | 625          | 11          | 0           | 0           |
| 625  | 650          | 15          | 0           | 0           |
| 650  | 675          | 20          | 3           | 0           |
| 675  | 700          | 24          | 6           | 0           |
| 700  | 725          | 28          | 9           | 0           |
| 725  | 750          | 33          | 14          | 0           |
| 750  | 775          | 37          | 18          | 0           |
| 775  | 800          | 41          | 22          | 0           |
| 800  | 825          | 46          | 27          | 0           |
| 825  | 850          | 50          | 31          | 0           |
| 850  | 875          | 54          | 35          | 0           |
| 875  | 900          | 59          | 40          | 0           |
| 900  | 925          | 63          | 44          | 0           |
| 925  | 950          | 67          | 48          | 0           |
| 950  | 975          | 71          | 52          | 0           |
| 975  | 1,000        | 76          | 57          | 0           |
| 1,000  | 1,025        | 80          | 61          | 0           |
| 1,025  | 1,050        | 84          | 65          | 0           |
| 1,050  | 1,075        | 89          | 70          | 0           |
| 1,075  | 1,100        | 93          | 74          | 0           |
| 1,100  | 1,125        | 97          | 78          | 0           |
| 1,125  | 1,150        | 102         | 83          | 0           |
| 1,150  | 1,175        | 106         | 87          | 0           |
| 1,175  | 1,200        | 110         | 91          | 0           |
| 1,200  | 1,225        | 115         | 96          | 0           |
| 1,225  | 1,250        | 119         | 100         | 0           |
| 1,250  | 1,275        | 123         | 104         | 0           |
| 1,275  | 1,300        | 128         | 109         | 1           |
| 1,300  | 1,325        | 132         | 113         | 4           |
| 1,325  | 1,350        | 136         | 117         | 7           |

| If Income subject to tax (item 5 on other side) is |              | COLUMN A    | COLUMN B    | COLUMN C    |
|--|--------------|-------------|-------------|-------------|
| OVER   | But not over | Your TAX is | Your TAX is | Your TAX is |
| \$1,350  | \$1,375      | \$141       | \$122       | \$10        |
| 1,375  | 1,400        | 145         | 126         | 14          |
| 1,400  | 1,425        | 149         | 130         | 17          |
| 1,425  | 1,450        | 154         | 135         | 21          |
| 1,450  | 1,475        | 158         | 139         | 25          |
| 1,475  | 1,500        | 162         | 143         | 29          |
| 1,500  | 1,525        | 167         | 148         | 34          |
| 1,525  | 1,550        | 171         | 152         | 38          |
| 1,550  | 1,575        | 175         | 156         | 42          |
| 1,575  | 1,600        | 180         | 161         | 47          |
| 1,600  | 1,625        | 184         | 165         | 51          |
| 1,625  | 1,650        | 188         | 169         | 55          |
| 1,650  | 1,675        | 193         | 174         | 60          |
| 1,675  | 1,700        | 197         | 178         | 64          |
| 1,700  | 1,725        | 201         | 182         | 68          |
| 1,725  | 1,750        | 206         | 187         | 73          |
| 1,750  | 1,775        | 210         | 191         | 77          |
| 1,775  | 1,800        | 214         | 195         | 81          |
| 1,800  | 1,825        | 218         | 199         | 85          |
| 1,825  | 1,850        | 223         | 204         | 90          |
| 1,850  | 1,875        | 227         | 208         | 94          |
| 1,875  | 1,900        | 231         | 212         | 98          |
| 1,900  | 1,925        | 236         | 217         | 103         |
| 1,925  | 1,950        | 240         | 221         | 107         |
| 1,950  | 1,975        | 244         | 225         | 111         |
| 1,975  | 2,000        | 249         | 230         | 116         |
| 2,000  | 2,025        | 253         | 234         | 120         |
| 2,025  | 2,050        | 257         | 238         | 124         |
| 2,050  | 2,075        | 262         | 243         | 129         |
| 2,075  | 2,100        | 266         | 247         | 133         |
| 2,100  | 2,125        | 270         | 251         | 137         |
| 2,125  | 2,150        | 275         | 256         | 142         |
| 2,150  | 2,175        | 279         | 260         | 146         |

| If Income subject to tax (item 5 on other side) is |              | COLUMN A    | COLUMN B    | COLUMN C    |
|--|--------------|-------------|-------------|-------------|
| OVER   | But not over | Your TAX is | Your TAX is | Your TAX is |
| \$2,175  | \$2,200      | \$283       | \$264       | \$150       |
| 2,200  | 2,225        | 288         | 269         | 155         |
| 2,225  | 2,250        | 292         | 273         | 159         |
| 2,250  | 2,275        | 296         | 277         | 163         |
| 2,275  | 2,300        | 301         | 282         | 168         |
| 2,300  | 2,325        | 305         | 286         | 172         |
| 2,325  | 2,350        | 309         | 290         | 176         |
| 2,350  | 2,375        | 314         | 295         | 181         |
| 2,375  | 2,400        | 318         | 299         | 185         |
| 2,400  | 2,425        | 322         | 303         | 189         |
| 2,425  | 2,450        | 327         | 308         | 194         |
| 2,450  | 2,475        | 331         | 312         | 198         |
| 2,475  | 2,500        | 335         | 316         | 202         |
| 2,500  | 2,525        | 340         | 321         | 207         |
| 2,525  | 2,550        | 344         | 325         | 211         |
| 2,550  | 2,575        | 348         | 329         | 215         |
| 2,575  | 2,600        | 353         | 334         | 220         |
| 2,600  | 2,625        | 357         | 338         | 224         |
| 2,625  | 2,650        | 361         | 342         | 228         |
| 2,650  | 2,675        | 366         | 347         | 233         |
| 2,675  | 2,700        | 371         | 351         | 237         |
| 2,700  | 2,725        | 376         | 355         | 241         |
| 2,725  | 2,750        | 381         | 359         | 245         |
| 2,750  | 2,775        | 386         | 364         | 250         |
| 2,775  | 2,800        | 391         | 369         | 254         |
| 2,800  | 2,825        | 396         | 374         | 258         |
| 2,825  | 2,850        | 401         | 379         | 263         |
| 2,850  | 2,875        | 406         | 384         | 267         |
| 2,875  | 2,900        | 411         | 389         | 271         |
| 2,900  | 2,925        | 416         | 394         | 276         |
| 2,925  | 2,950        | 421         | 399         | 280         |
| 2,950  | 2,975        | 426         | 404         | 284         |
| 2,975  | 3,000        | 431         | 409         | 289         |

Figure  
Your  
Victory  
Tax  
In This  
Space

- a) Copy here the figure you entered in item 3 on the other side of this form. 173212  
 b) If you checked No. 1, 2, 3, 4 or 6 at the top of this page, enter \$624, or  
 If you checked No. 5, and both you and your wife or husband each had income of more than \$624, enter \$1248  
 here; however, if either of you had \$624 or less, add the smaller of the two incomes to \$624 and enter the total  
 here. The figure you enter is your Victory tax exemption. 624  
 c) Now subtract the amount in line b from the amount in line a. Enter the difference here. 110812  
 d) You now figure your net Victory tax. In the table below first find the percentage which applies to you and circle it. Now multiply the amount you entered in line c by the rate you circled. Enter the result here and in item 7  
 on the other side. (See examples below.) This method automatically allows you your credit, which depends on  
 whether you are married or single and how many dependents you have. 39 24  
 Those who checked No. 6 at the top of this page should use the rates for married persons in the table just above. However, count as  
 dependents only the number for whom you claimed credit in item 4 on the other side of this form.

| DEPENDENTS | None  | 1     | 2     | 3     | 4     | 5     | 6     | 7     | 8     | 9     | 10    |
|------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Single     | 3.75% | 3.65% | 3.55% | 3.45% | 3.35% | 3.25% | 3.15% | 3.05% | 2.95% | 2.85% | 2.75% |
| Married    | 3.00% | 2.9%  | 2.8%  | 2.7%  | 2.6%  | 2.5%  | 2.4%  | 2.3%  | 2.2%  | 2.1%  | 2.0%  |

|  |           |   |          |  |           |
|--|-----------|---|----------|--|-----------|
| <b>EXAMPLE 1</b> — Single, no dependents |           | <b>EXAMPLE 2</b> — Married, no dependents |          | <b>EXAMPLE 3</b> — Married, 2 dependents |           |
| Amount entered in line c                 | \$1525    | Amount entered in line c                  | \$1525   | Amount entered in line c                 | \$1525    |
| Net Victory Tax rate                     | × 0.375   | Net Victory Tax rate                      | × 0.3    | Net Victory Tax rate                     | × 0.28    |
| (from table above)                       | 7625      | (from table above)                        | \$457.50 | (from table above)                       | 7200      |
|  | 10675     |   |          |  | 3050      |
|  | 4575      |   |          |  | \$4270.00 |
|  | \$37.1875 | Net Victory Tax (enter in line d)         | \$45.75  | Net Victory Tax (enter in line d)        | \$42.70   |
| Net Victory Tax (enter in line d)        | \$37.19   |   |          |  |           |





Opening Day  
Art's Annual Garage Sale, October 2000



HANNA ORAL HISTORY, COPY #

After you have read this history, please return it to  
Audrey Tomaselli  
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San Francisco CA 94133  
415-391-1792

